

AKIRA

17

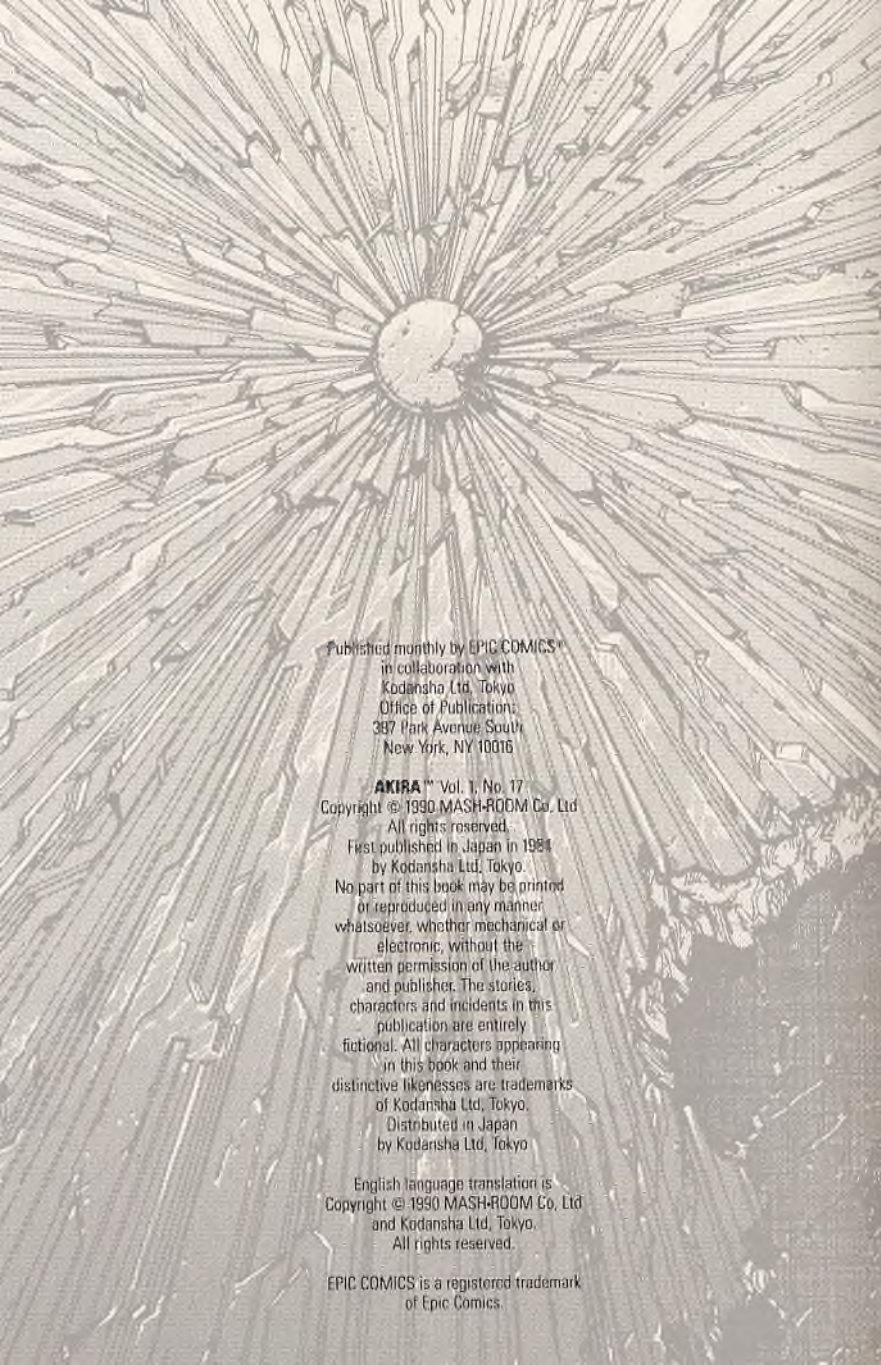
TM



EPIC COMICS® \$3.95 • \$4.95 CAN • VOL. 1, NO. 17



KATSUHIRO OTOMO



Published monthly by EPIC COMICS™
in collaboration with
Kodansha Ltd, Tokyo
Office of Publication:
387 Park Avenue South
New York, NY 10016

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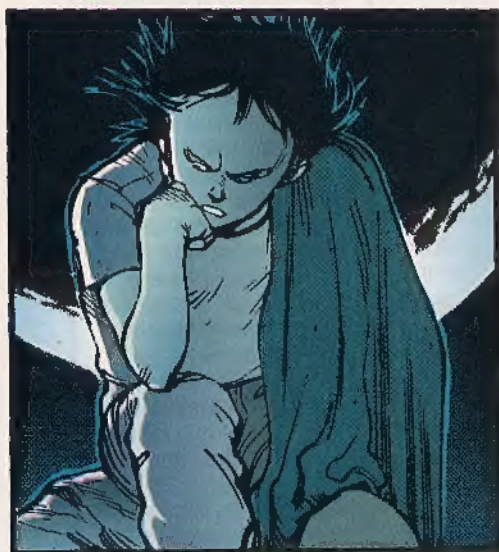
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WHAT HAS GONE BEFORE

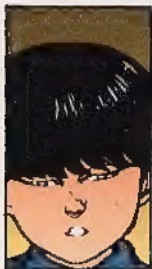
Twenty-thirty. The world stands poised at the edge of World War IV. An explosion of a thermo-nuclear proportions has been set off in **Neo-Tokyo**. The world, particularly the super powers,

wonder what has happened. In **Neo-Tokyo** in a section known as the "old city," a band of teenaged delinquents led by **Kaneda** encountered **Number 26**, a child named **Takashi** who used extraordinary telekinetic abilities to injure **Tetsuo**, one of **Kaneda's** close friends.

As a result **Kaneda** and **Tetsuo** become entangled in a power struggle between a mysterious military and scientific organization led by a man known only as the **Colonel** and an underground resistance group bent on putting a stop to the **Colonel's** activities.

Among the resistance, **Kaneda** meets **Kay**—a girl he alternately maddens and tries to seduce—and Kay's "brother", **Ryu**. Other important resistance members include Ryu's superior, the opposition party leader **Nezu**, and a powerful religious leader with strong precognitive gifts, **Lady Miyako**.

The **Colonel** has a number of children like **Number 26** under his control. Each child possesses a distinct set of psychic talents and is identified by a number marked on the hand. At one time, **Lady Miyako** was Number 19 in this series. Number 28 is **Akira**, so



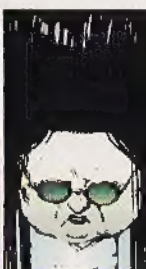
Akira



Tetsuo



Kaneda



Lady Miyako



powerful that since the war he has been suspended in cryogenic sleep.

The Colonel's staff conducts experiments which awaken tremendous telepathic potential in **Tetsuo**, who is redubbed **Number 41**. Able to shrug off the most serious injuries, **Tetsuo** goes on a killing spree, murdering one of Kaneda's friends and even attacking **Kaneda**. Then, followed by **Kay** and **Kaneda**, **Tetsuo** sets out in search of **Akira**, whose powers he fears may rival his own.

Tetsuo repels soldiers armed with the most sophisticated weaponry. The scientists monitoring Akira's cryogenic sleep realize that even in hibernation, Akira's power is responding to Tetsuo's psychic energy. When **Tetsuo** reaches Akira's resting place, the

cryogenic chamber cracks from within and **Akira**—dazed and docile following his long sleep—emerges.

Terrified of what may occur, the **Colonel** summons the powerful SOL military satellite and orders that its laser cannon be fired at **Tetsuo** and **Akira**. The two are separated by the blasts. **Akira** is saved by **Kay** and **Kaneda**, but **Tetsuo** is less fortunate. The laser strikes his left arm.

Neo-Tokyo is placed in a state of military emergency following the disaster. "Caretaker robots" patrol the streets, dealing harshly with looters and restoring order. Discredited and made a scapegoat following the disaster, the **Colonel**—who successfully conceals the truth about what has occurred despite leaks to the media—decides to



The Colonel



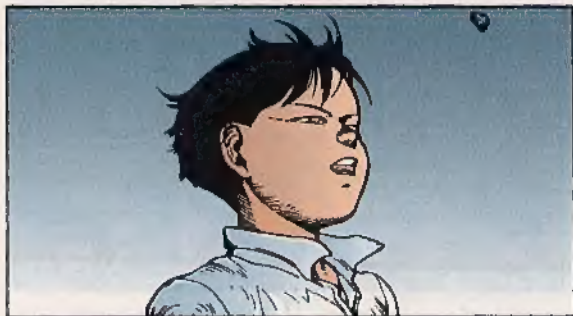
Kay



Chiyoko



Masaru



use the emergency as an excuse to hunt down and destroy his enemies. With the aid of his inner circle, the **Colonel** stages a successful coup d'etat.

Nezu, planning to exploit **Akira** for his own purposes, kidnaps the child and orders his staff to kill **Kaneda**, **Kay**, and **Chiyoko**, who nevertheless manage to escape and free **Akira**. He is, however, stolen from them again, this time by **Sakaki**, **Miki**, and **Mozu**—young psychics trained by **Lady Miyako**, who now knows that **Nezu** has betrayed her. The **Colonel**, with his troops and his psychic children, is also frantically trying to find **Akira** before he fully awakens. On the **Colonel's** orders, **Takashi** kills **Mozu** during a psychic showdown. **Nezu** corners

Sakaki and **Akira**, but before he can do them any harm, **Miki** sacrifices her life, enabling the pair to escape. **Sakaki** hides **Akira** in a dumpster. There he is found by **Ryu**—one of the few people who doesn't recognize the child. **Ryu** and **Akira** encounter **Nezu**, who blurts out the boy's name. **Ryu** realizes that his former master is a traitor. When **Nezu** tries to kill them, **Ryu** guns him down and leaves him for dead.

As **Sakaki** and **Ryu** fight for control of **Akira**, they are suddenly joined by **Kaneda**, **Kay** and **Chiyoko**. Then all six of them are surrounded by the **Colonel's** troops. **Sakaki** makes a last ditch effort to escape and is killed, her spirit embraced by **Lady Miyako** as she dies. **Takashi** fondly greets **Akira**



Kiyoko



Ryu



Takashi



Sakaki

and reintroduces him to their fellow psychics **Kiyoko** and **Masaru**. Then **Nezu**, dying and determined on revenge, arrives and tries to kill **Akira**, killing **Takashi** instead.

The trauma of Takashi's death galvanizes **Akira**, who fully awakens and unleashes a light blast powerful enough to devastate the entire city. Acting quickly, **Masaru** and **Kiyoko** sweep most of the people in the

area upward, into the shelter of a skyscraper. The entire resistance group is separated, and **Kaneda** is last seen vanishing towards the sky. In the wake of the disaster, **Lady Miyako** opens her temple and offers shelter and comfort to those in need.

Afterwards, as **Akira** sits alone, telekinetically playing with bits of rubble, **Tetsuo** finally reappears.



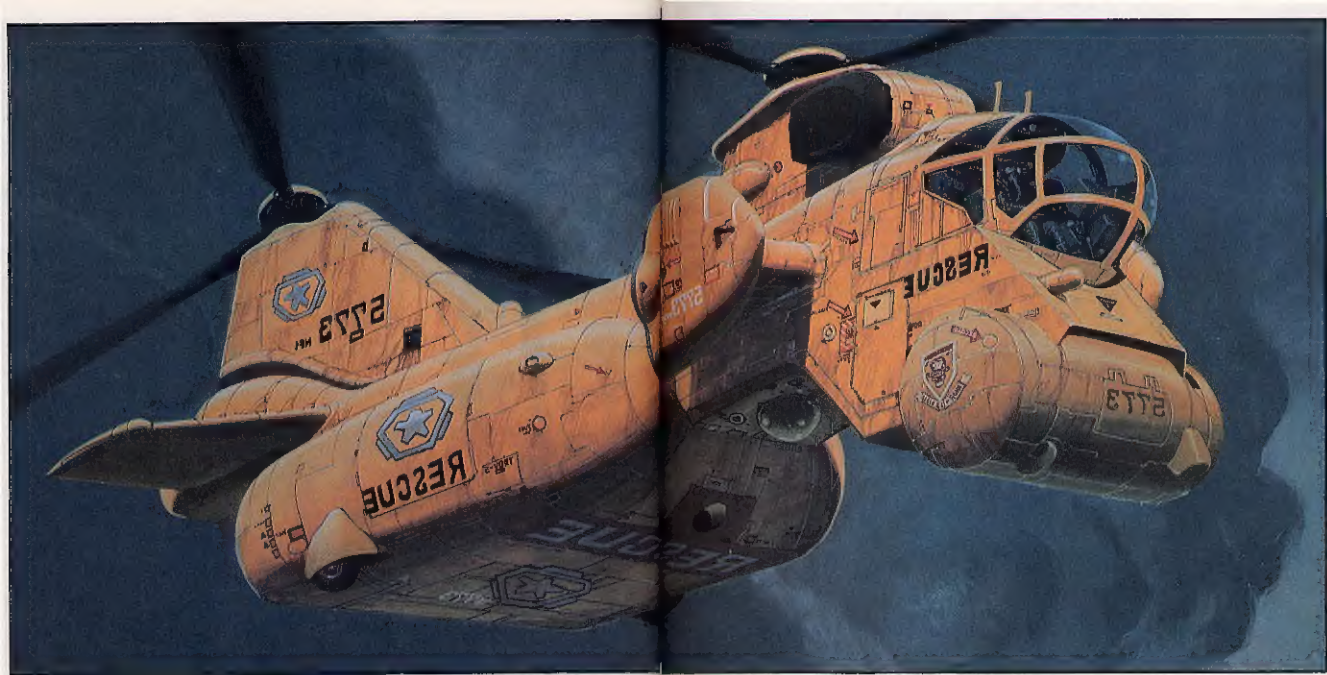
An aerial, high-angle view of a city, likely Neo-Tokyo, completely submerged in a deep blue liquid. The city's dense urban landscape, with its numerous skyscrapers and intricate network of roads, is partially submerged, with only the tops of buildings and some elevated structures visible above the water level. The water appears to be a uniform, deep blue color. Overlaid on this scene is the title 'AKIRA' in large, bold, yellow capital letters. Below the title, the author's name 'BY KATSUHIRO OTOMO' is written in a smaller, yellow, sans-serif font. In the bottom right corner, the text 'Chapter 17' is written in a small, white font, and below it, 'EMPEROR OF CHAOS' is written in large, bold, yellow capital letters.

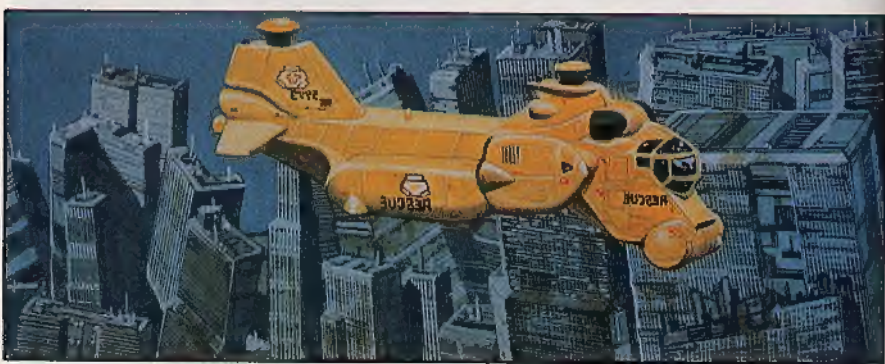
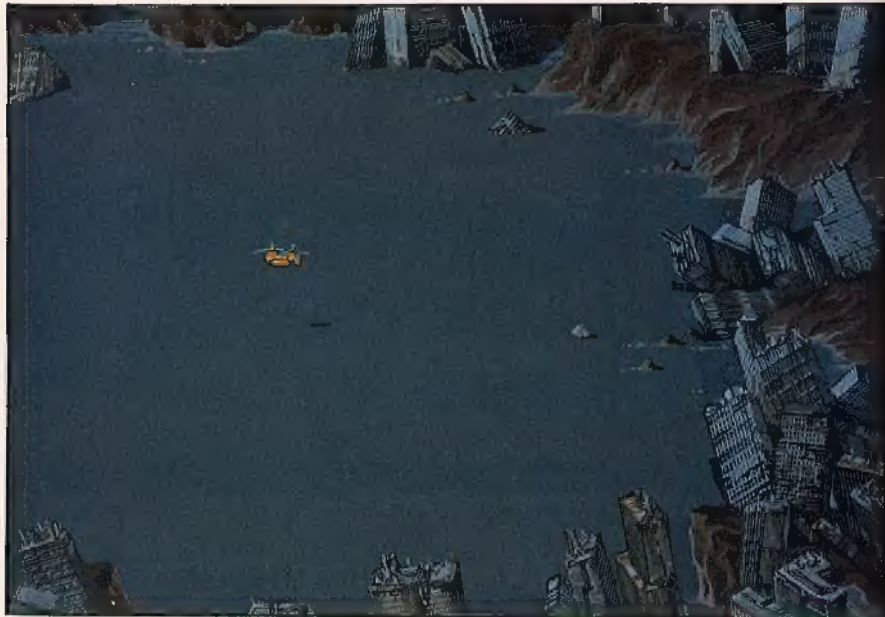
AKIRA

BY KATSUHIRO OTOMO

Chapter 17

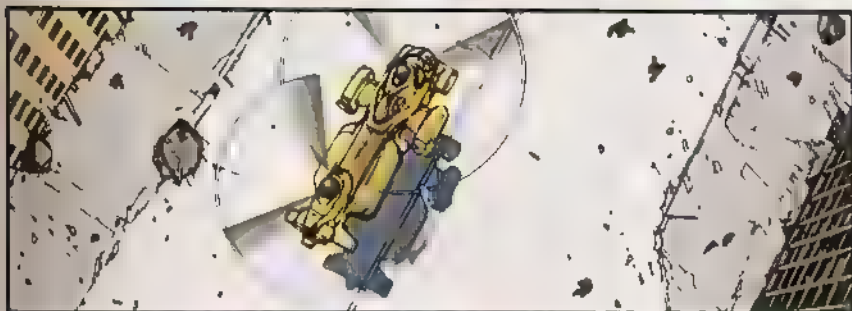
EMPEROR OF CHAOS





NEO-TOKYO
IS RIGHT
BELOW US.
WE'RE
LOOKING
FOR A
SPOT
TO DROP
OFF
THE
EMERGENCY
SUPPLIES.

LOOK
OVER
THERE!
SURVIVORS!



OUR FIRST PRIORITY
MUST BE THE RESCUE
OF THE WOUNDED.
WE'LL BE BACK FOR
THE REST OF YOU.

WE'RE LEAVING YOU
FOOD AND MEDICAL
SUPPLIES AND TWO-
WAY RADIO, KEEP
TUNED FOR BULLETINS
AS YOU WAIT

KEEP BACK!
WE'VE
ALREADY
SAID WE
CAN
ONLY
ACCOMMODATE
THE
WOUNDED!

YOU'LL HAVE
TO WAIT!

THEY WON'T
LISTEN! TELL
THE PLOT TO
TAKE OFF!

FREEZE

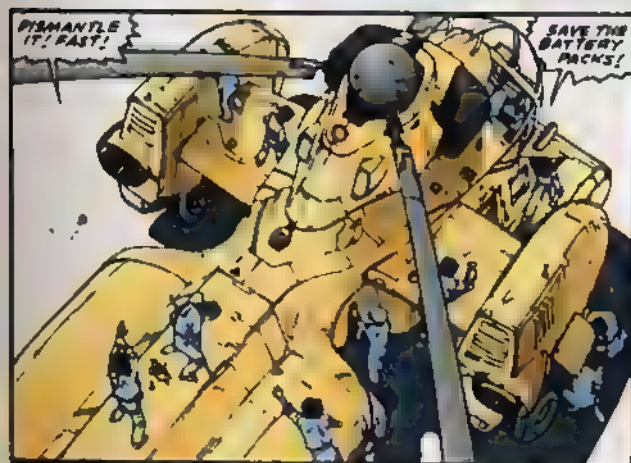
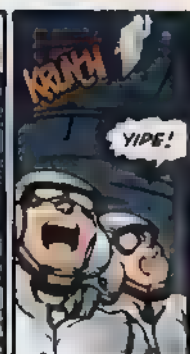
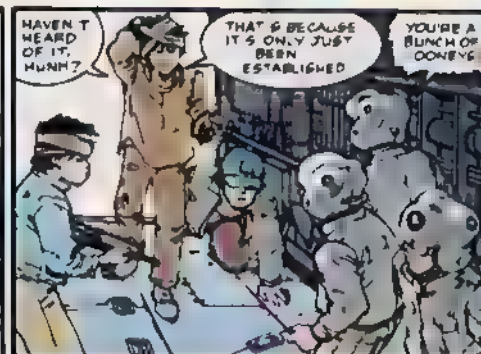
WHOA...

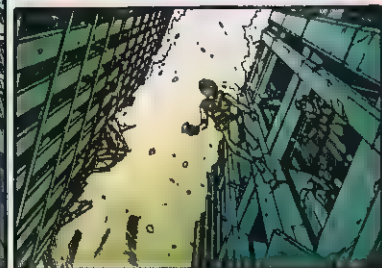
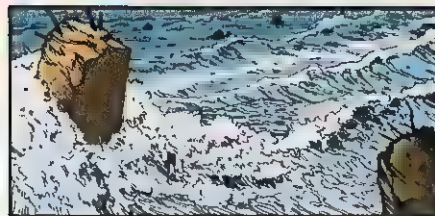
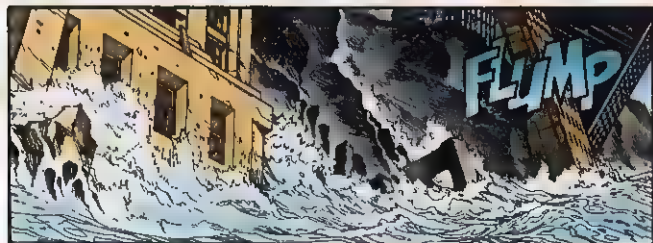
I HEREBY
COMMANDER
THIS VEHICLE
IN THE NAME
OF THE
EMPIRE WE'RE
HONORING
YOU BY
TAKING IT!

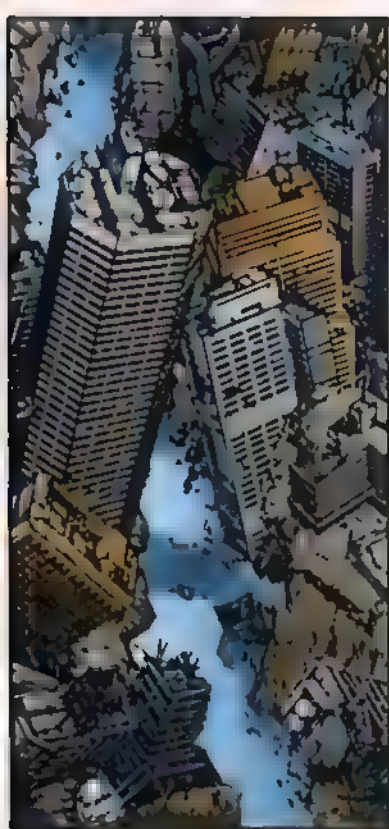
"COMMANDER"...?

"EMPIRE"...?

WHO ARE
YOU GUYS?



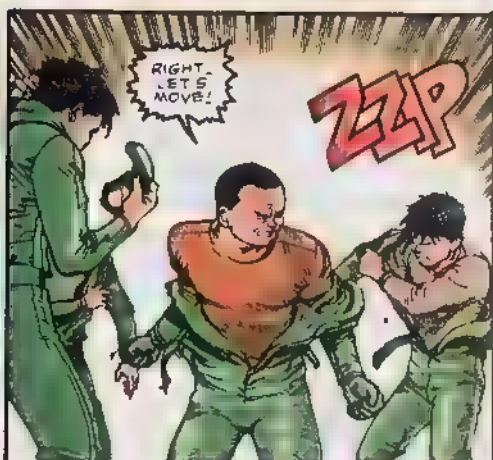
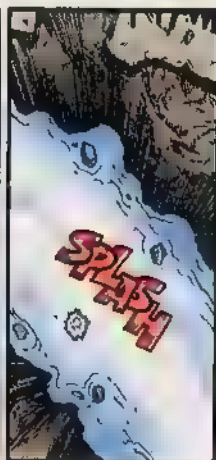
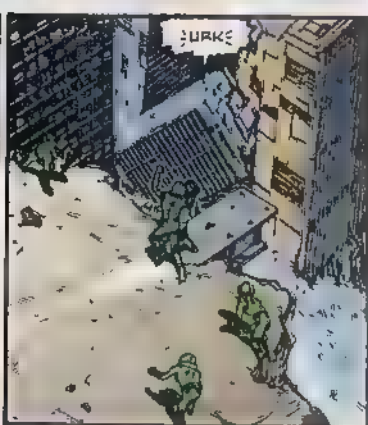
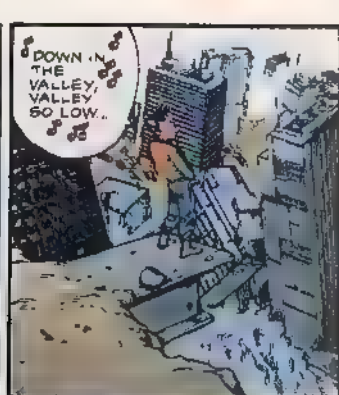


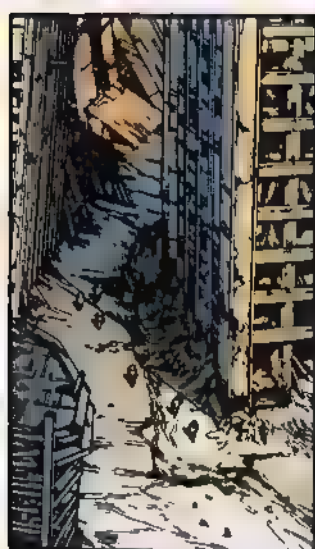


WE CARE FOR

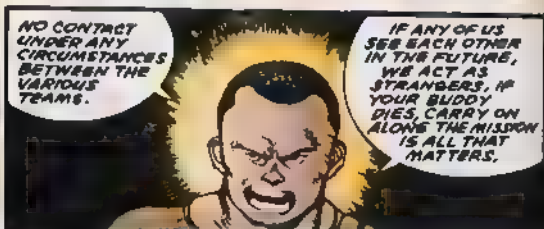


WE'RE
A MOUNT
HERE





HERE'S WHERE
WE DIVIDE INTO
PAIRS.



NO CONTACT
UNDER ANY
CIRCUMSTANCES
BETWEEN THE
VARIOUS
TEAMS.

IF ANY OF US
SEE EACH OTHER
IN THE FUTURE,
WE ACT AS
STRANGERS. IF
YOUR BUDDY
DIES, CARRY ON
ALONG THE MISSION.
IS ALL THAT
MATTERS.



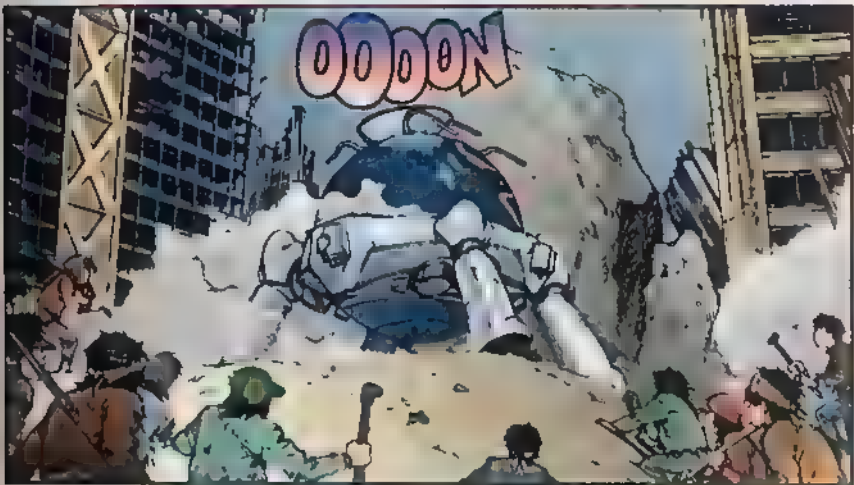
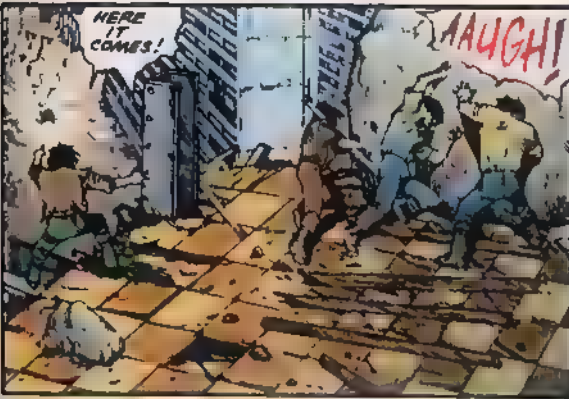
RELAY AS MUCH
INFORMATION AS
POSSIBLE ABOUT
ANIRA TO HEAD-
QUARTERS, THEN
CLEAR OUT.

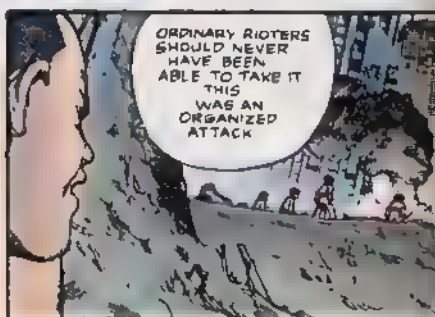
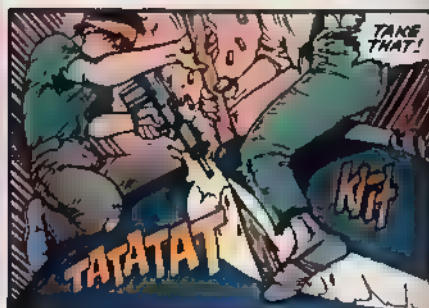
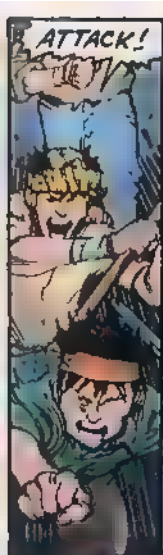


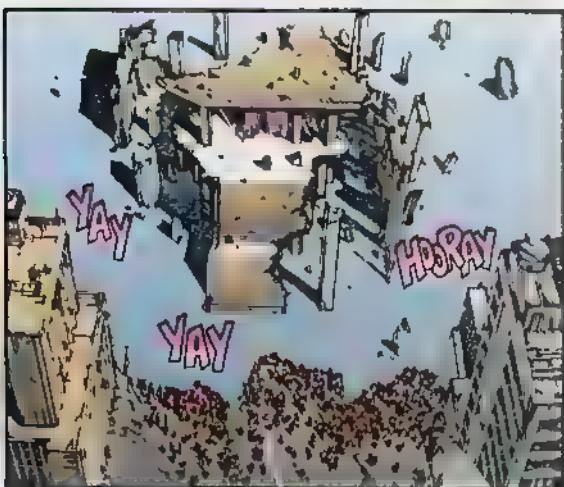
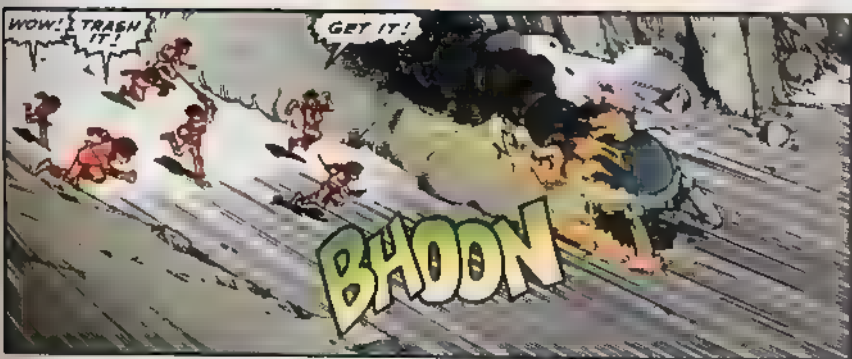
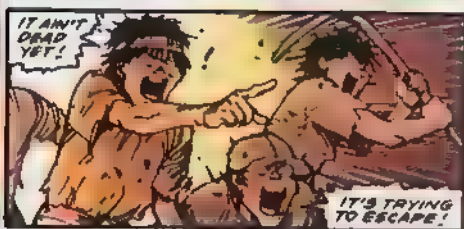
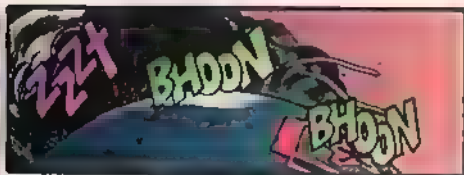
EH?

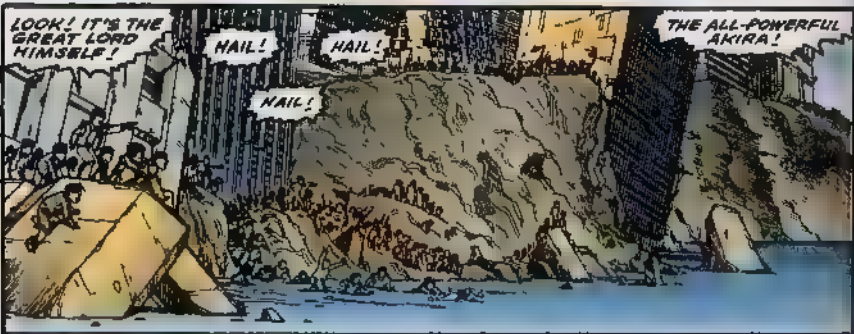
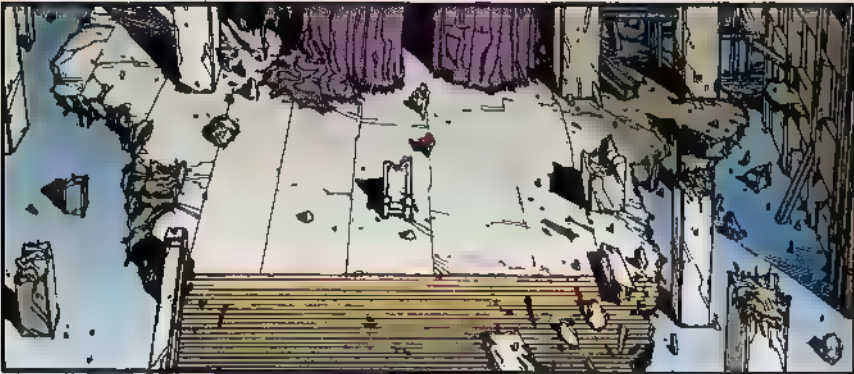


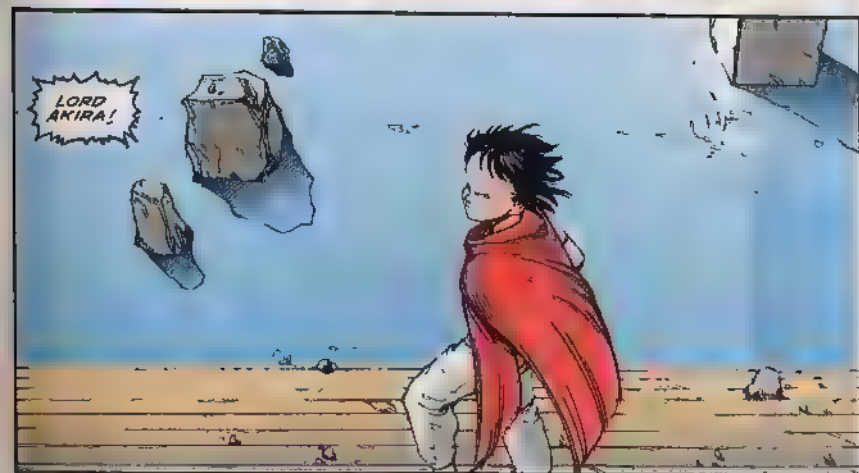
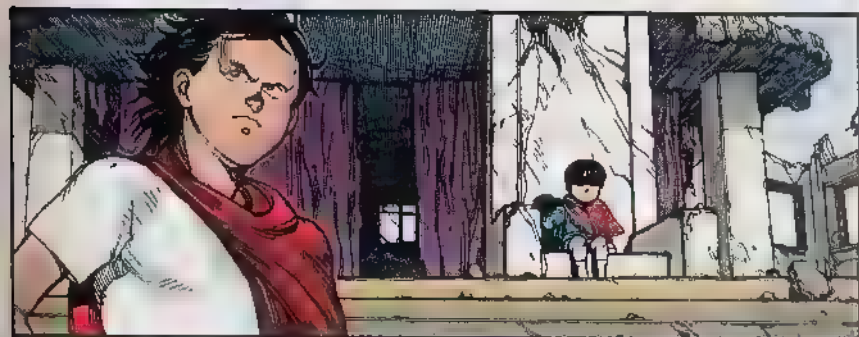
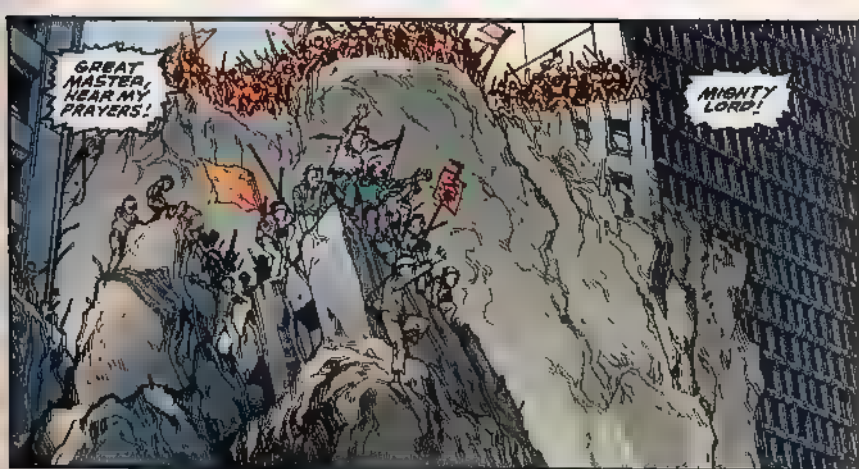
BOON

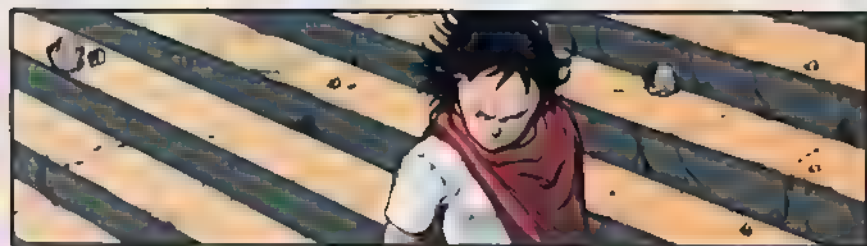
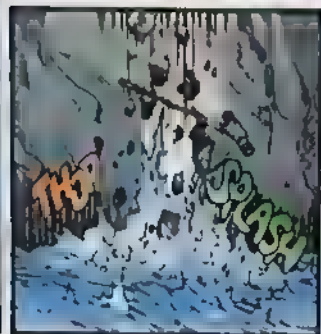
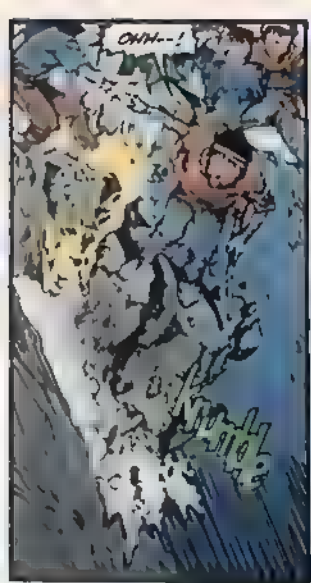


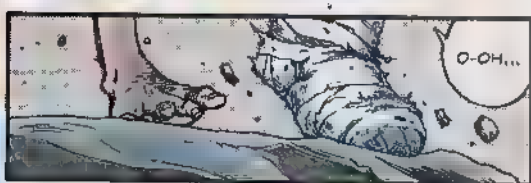
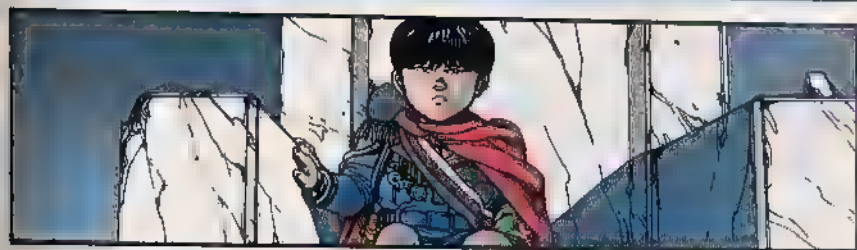
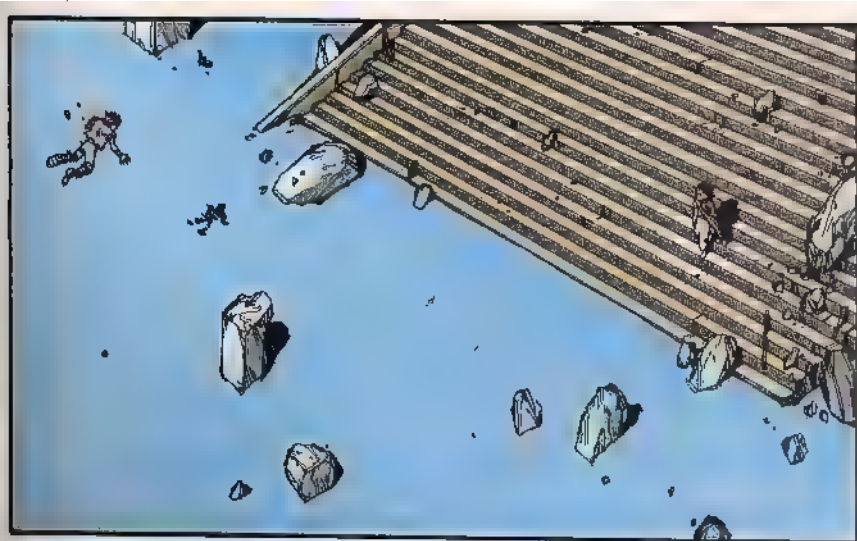


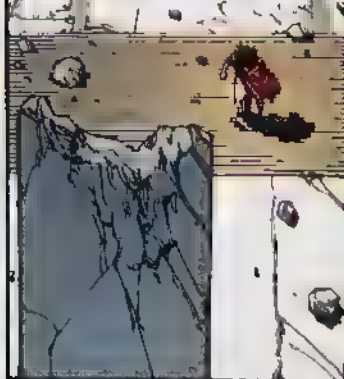
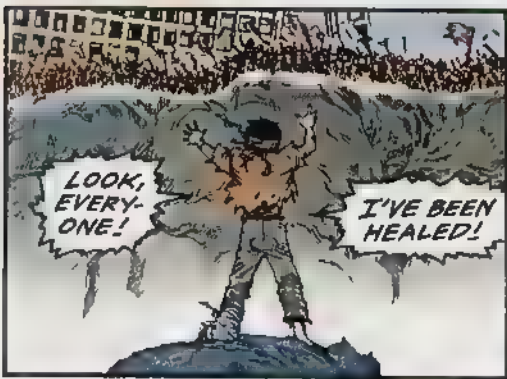
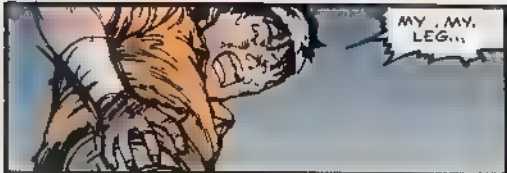


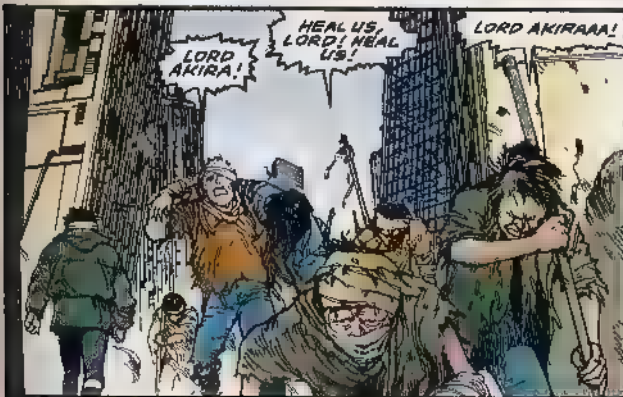
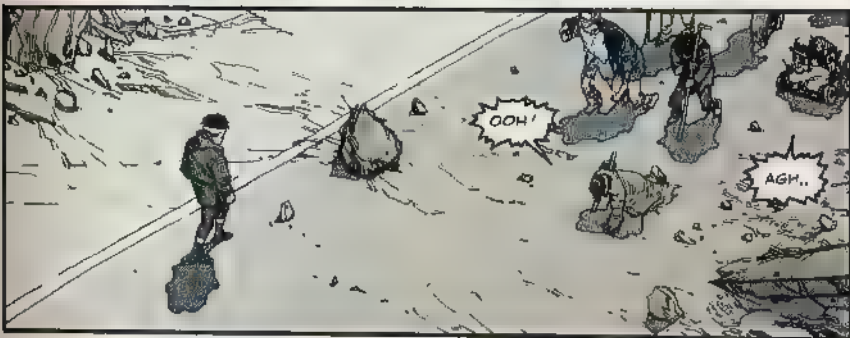
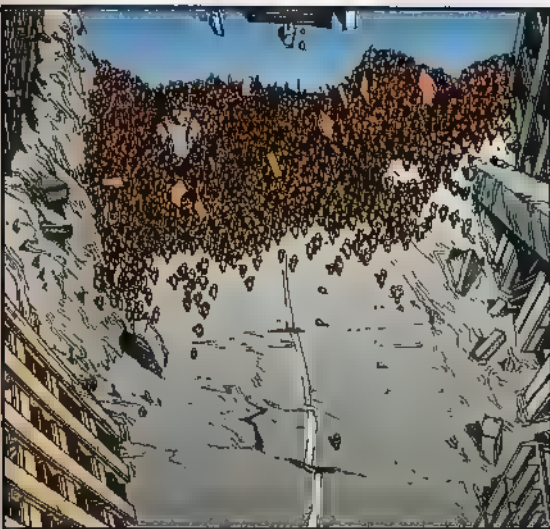


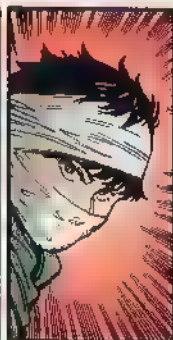




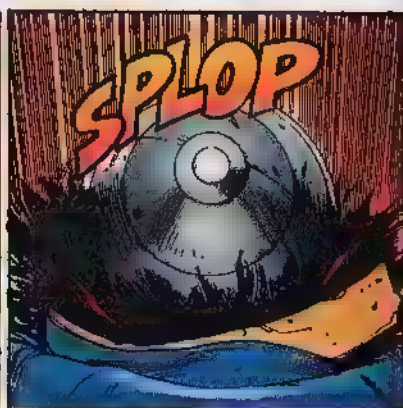
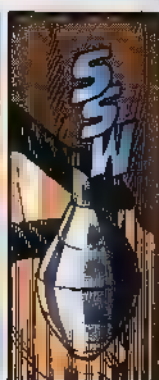
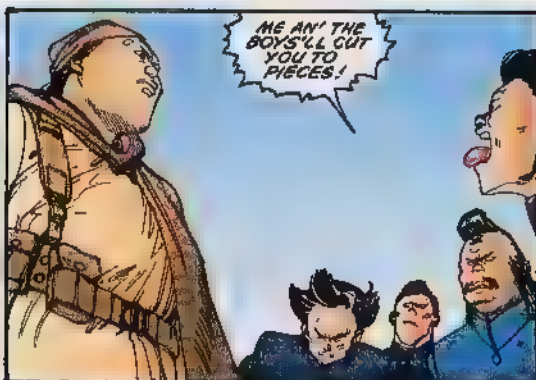


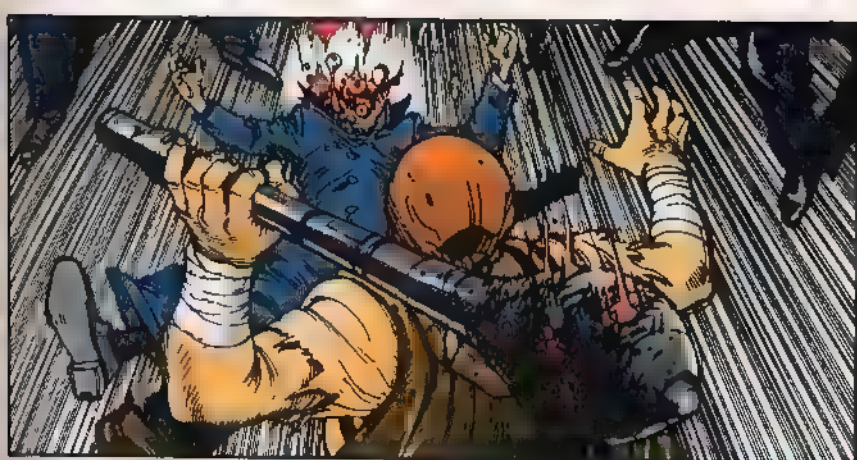


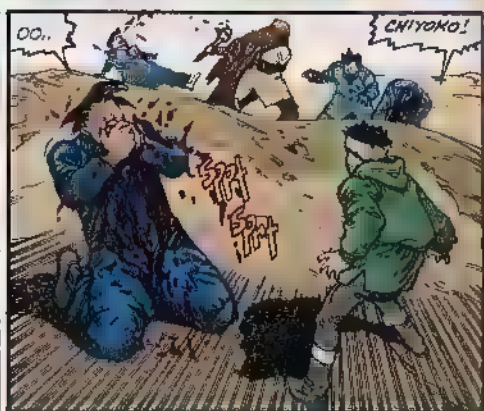


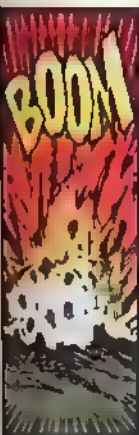












THAT'S ENOUGH!



YOU MESSED WITH US, AN NOW YOU'RE GONNA PAY!



DIE!

POP!



AHA? --WHAT THE F*CK??



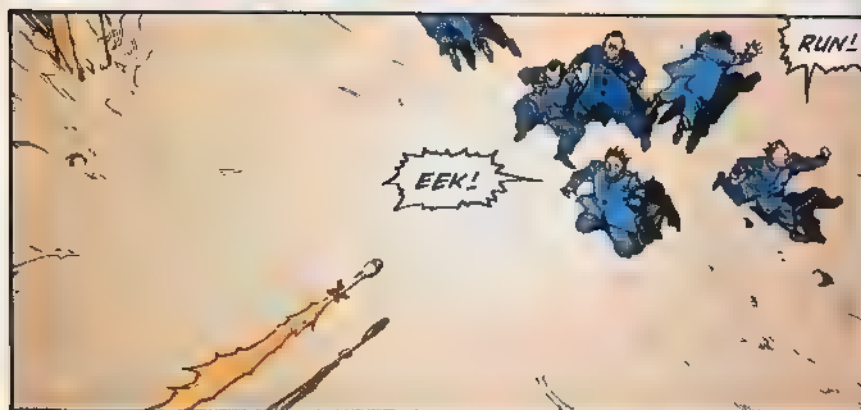
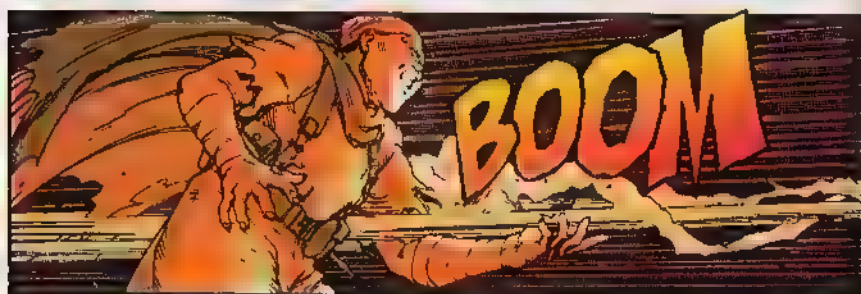
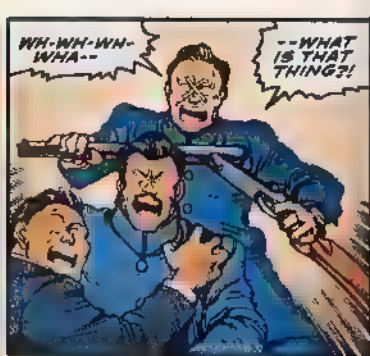
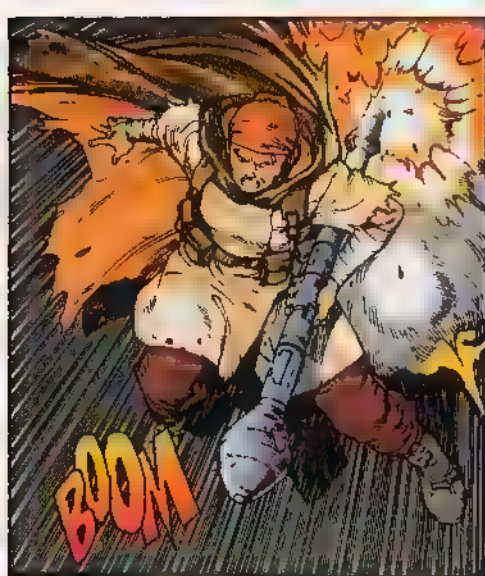
MISFIRE

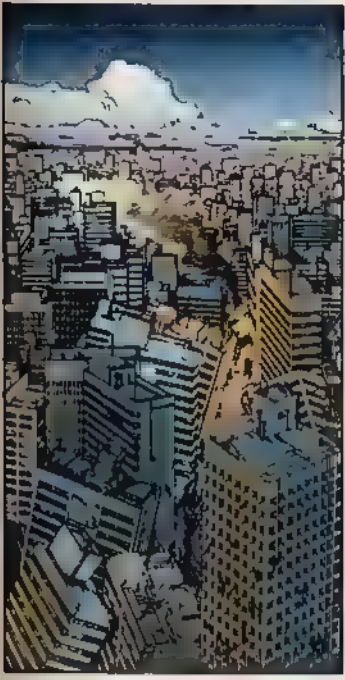
DIDN'T ANYONE EVER TELL YOU TO KEEP YOUR POWDER DRY?

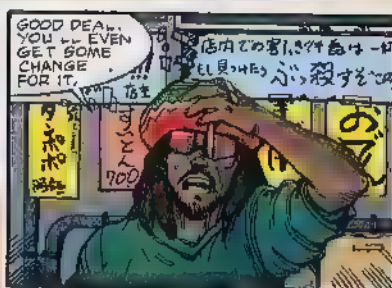
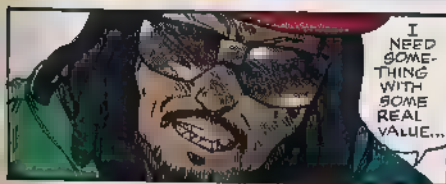
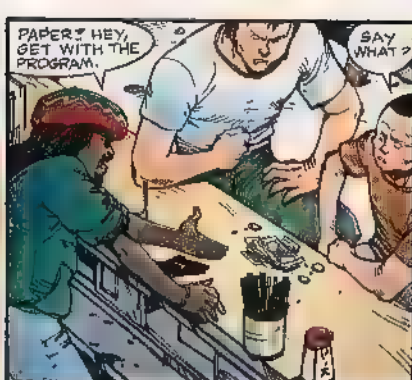


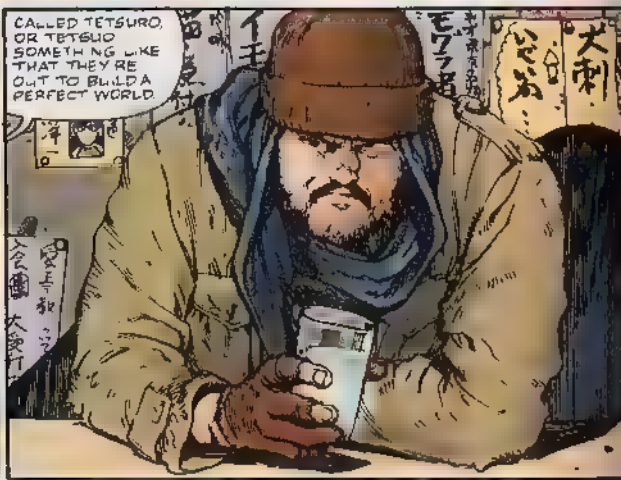
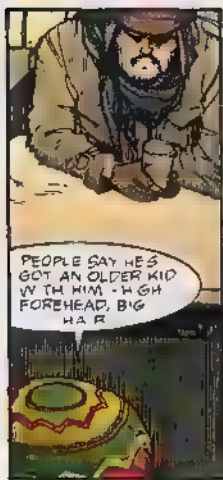
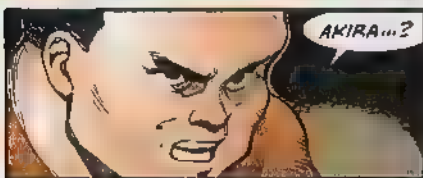
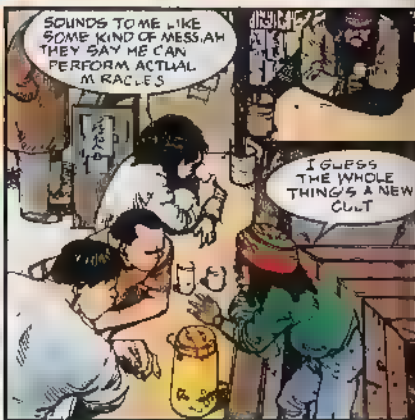
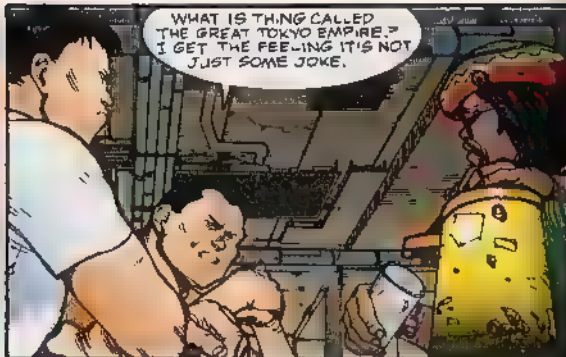
SHIT SHIT

KIAK









FIRST I BEGAN HEARING
OF THEM WAS A COUPLE
OF DAYS AFTER THE
WATER RECEDED FROM
THE CITY

THEY SAY THEY'RE STARTING
A NAT ON FOR THE PEOPLE
AND THEY'LL DO IT
THEIR WAY.

FOR THE PEOPLE?

FUNNY, EH?

YEAH I STILL
REMEMBER

WORD WAS GOING
ROUND AMONG
THE SURVIVORS
ABOUT
AN AIR-LIFT
OF
RELIEF
GOODS.

EVERYONE WHO COULD
STILL WALK HEADED FOR
THE SEVENTH DISTRICT
BRIDGE-- THE ONLY
ONE LEFT
STANDING

YOU
CAN
GIVE
UP

LET
HIM GO
HE'S
DEAD

AGH!

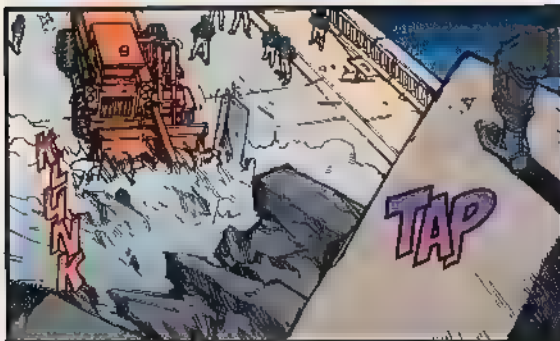
THE FLOODS HAD WASHED
AWAY MOST OF THE FOOD.
PEOPLE WERE STARVING.
THE WEAK ONES BEGAN
TO DIE OFF.

CLEAR
OUT ALL THE
OBSTACLES!

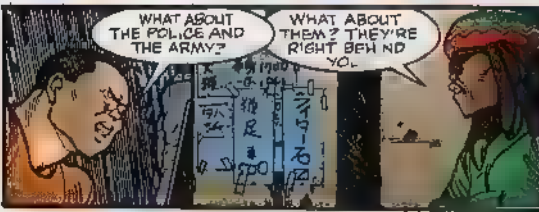
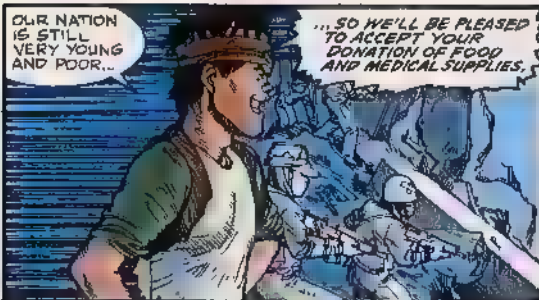


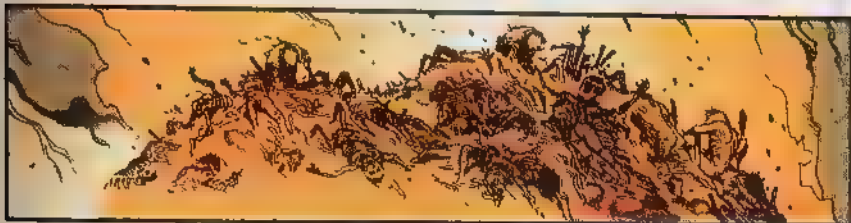
HOLD IT!
THIS AREA'S
OFF-LIMITS TO
OUTSIDERS!

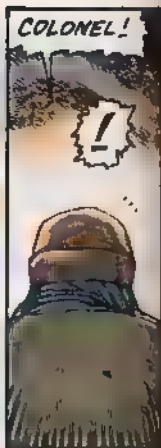
STOP
WHAT
YOU'RE
DOING
RIGHT
NOW!

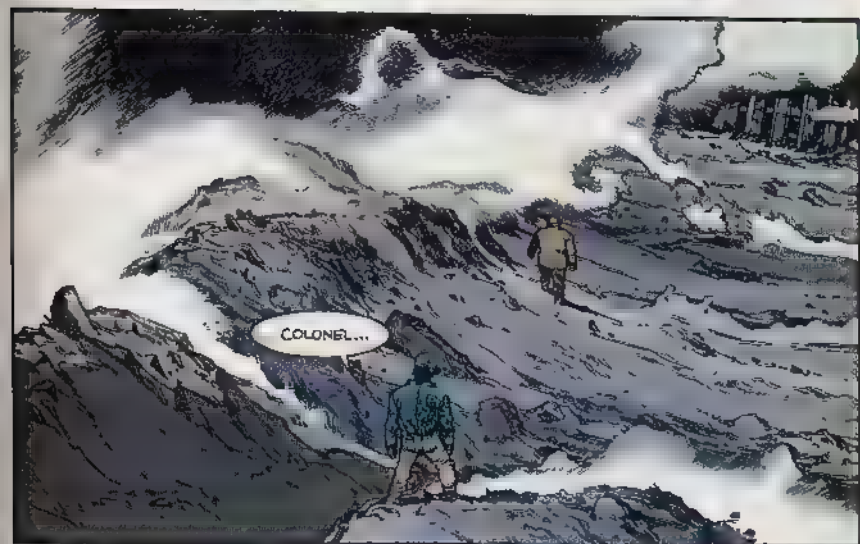
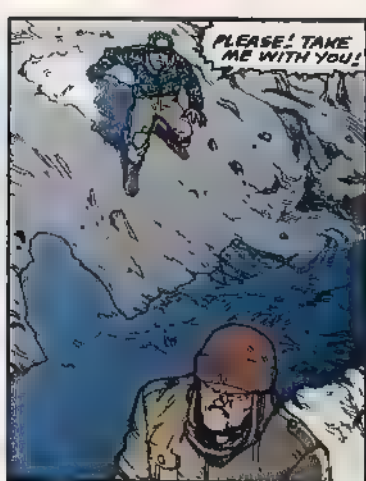


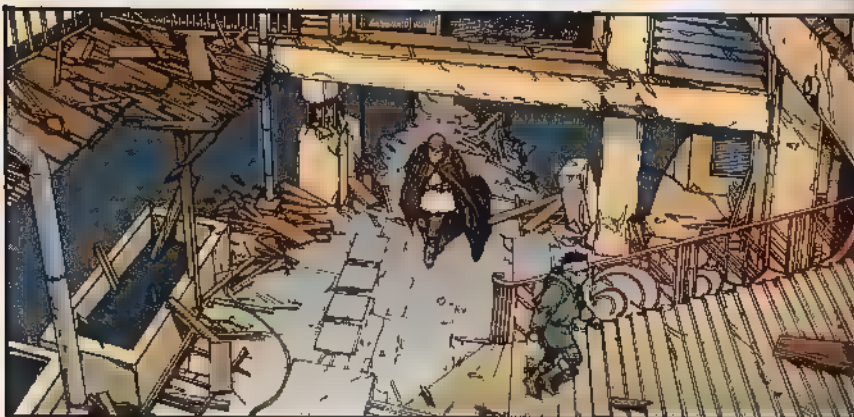
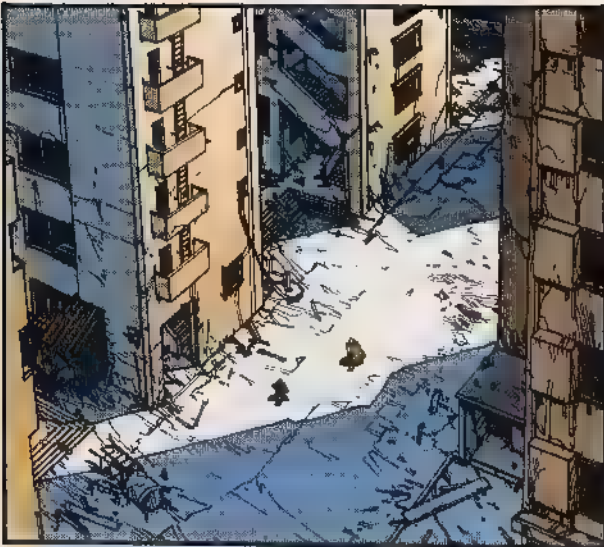


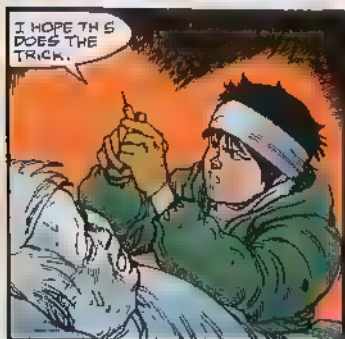
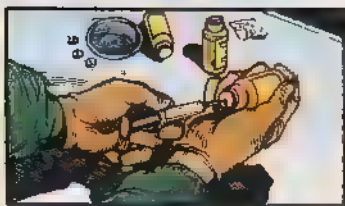
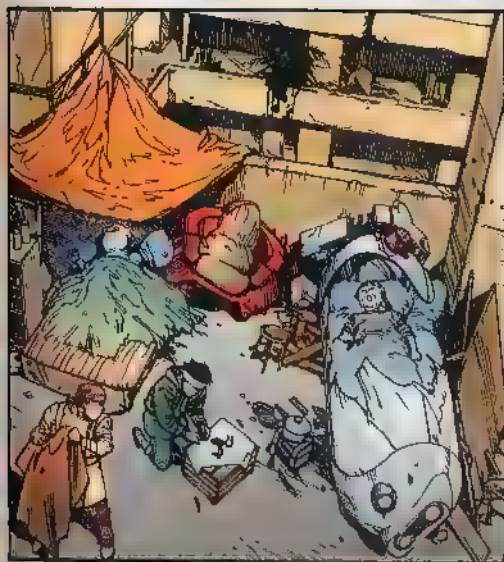


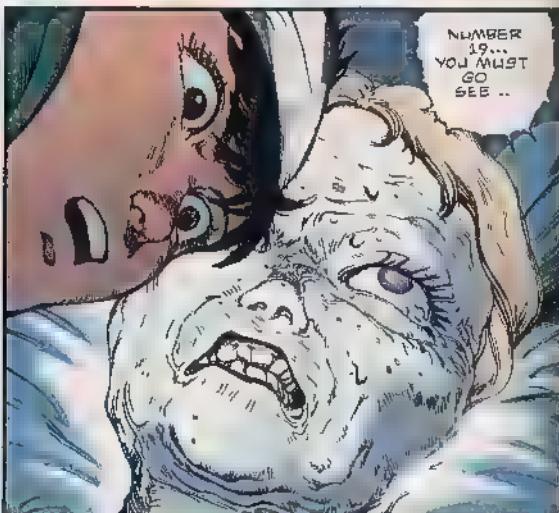
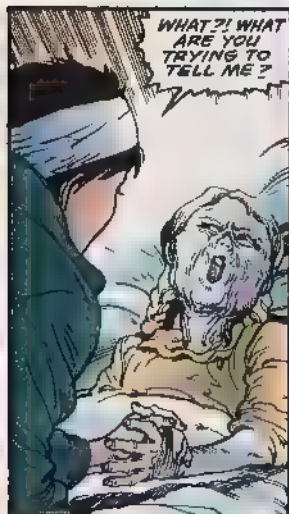
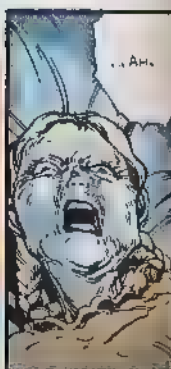
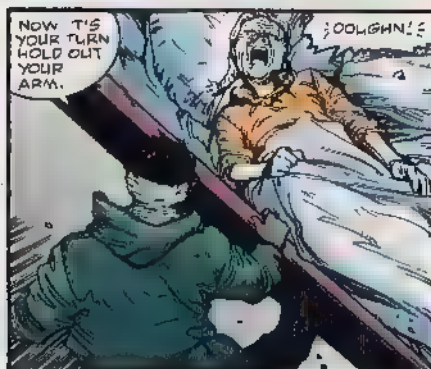
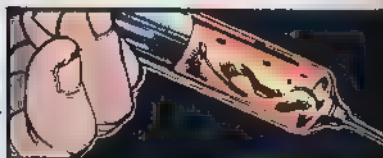
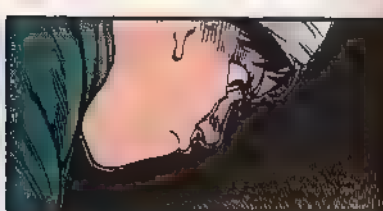
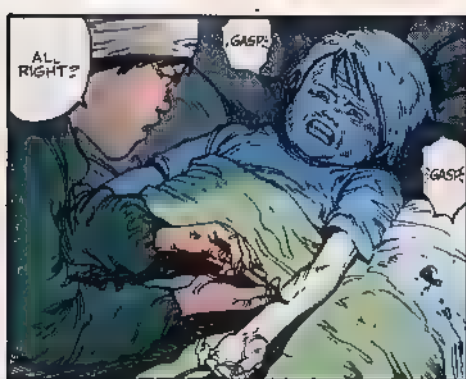












NUMBER
1931

DID YOU SAY
NUMBER 1931!

WHERE SHOULD
I GO?!

LADY MIYAKO?

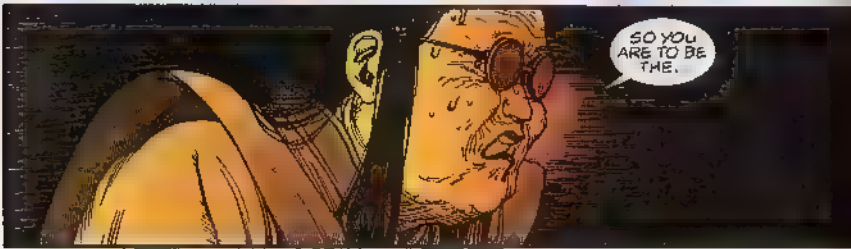
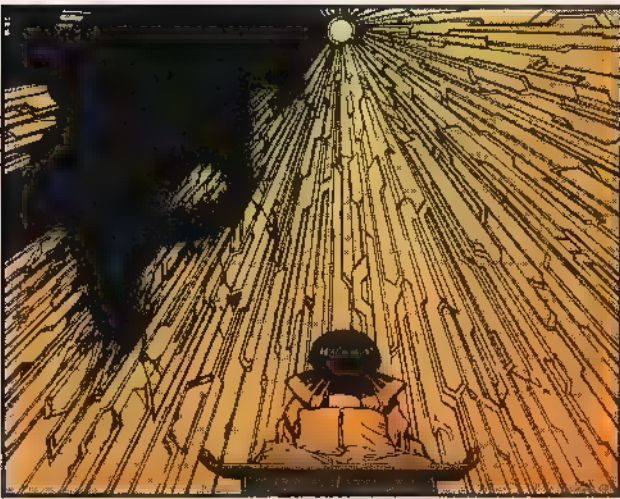
LORD AKIRA IN THE
WEST VERSUS LADY MIYAKO
IN THE EAST, SHE'S BEEN
TAKING IN THE WOUNDED
AND OFFERING RELIEF
TO DISASTER VICTIMS.

THE SICK,
THE HUNGRY,
THE HOMELESS.
SHE HELPS THEM ALL,
SHE'S GETTING
A LOT OF
DEVOUT
FOLLOWERS.

SOME PEOPLE EVEN
SAY SHE HAS A WEIRD
POWER OF HER
OWN

I DON'T KNOW FOR SURE
IF THAT'S TRUE BUT

THE WAY ALL THESE
GIFTED TYPES ARE
SUDDENLY APPEARING,
I'D BE WILLING TO
BET SHE'S ONE
OF THEM



MASTER
TETSUO.



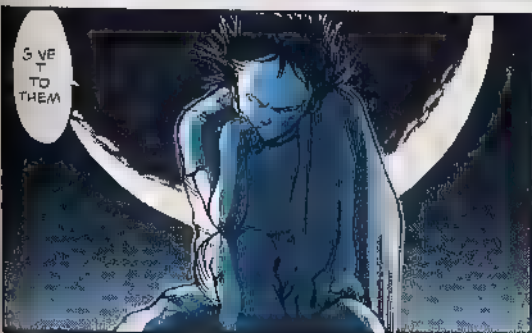
...THEY'RE
HERE.



LINE
UP.

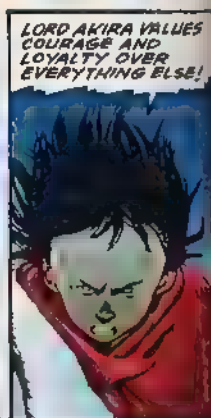
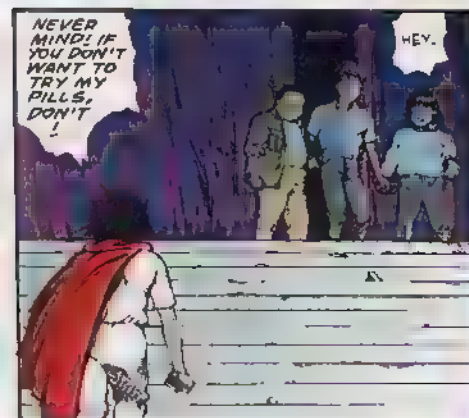
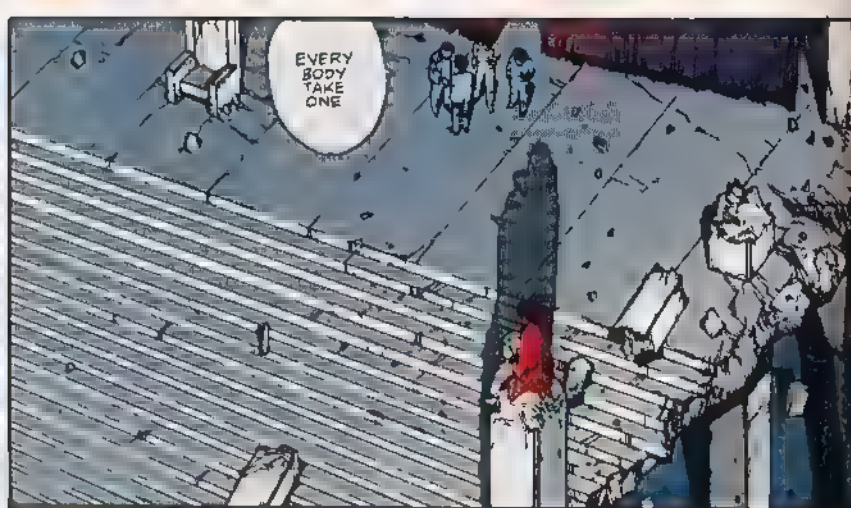


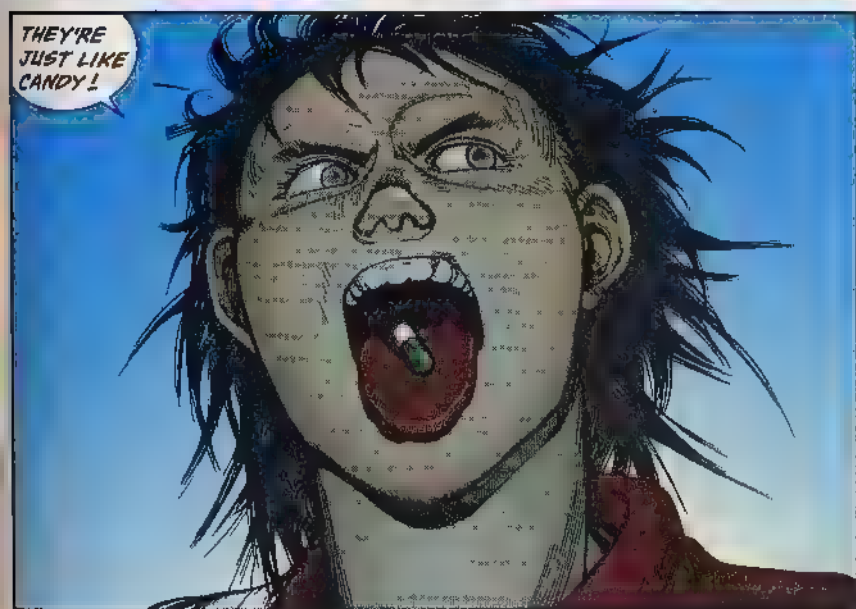
GIVE
TO
THEM



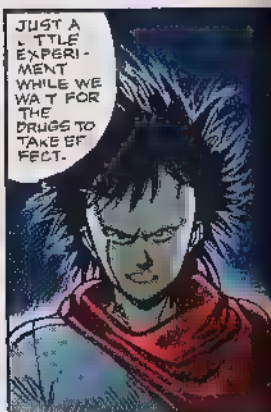
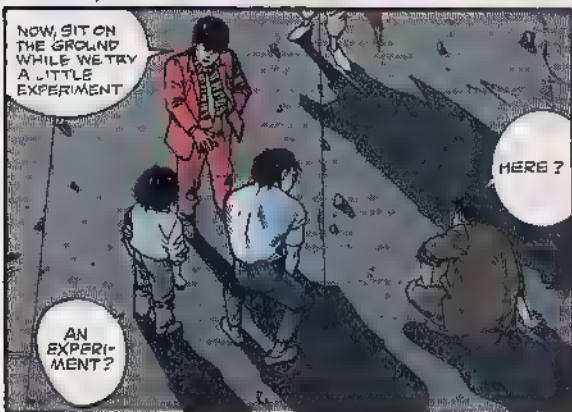
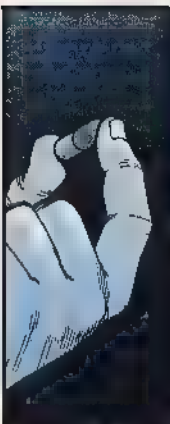
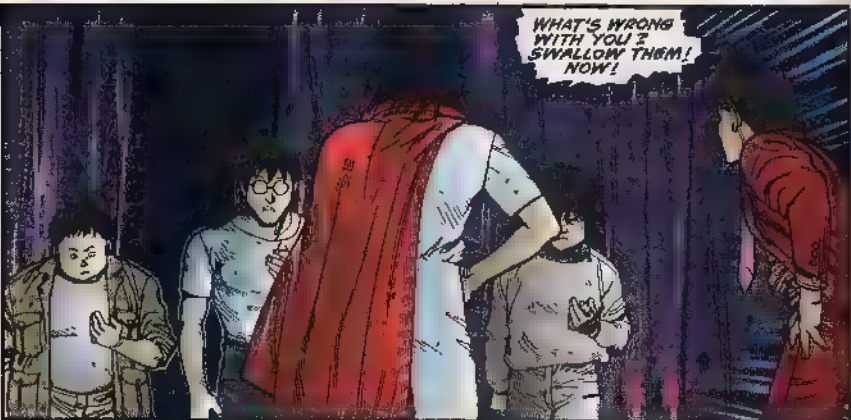
YES, SIR

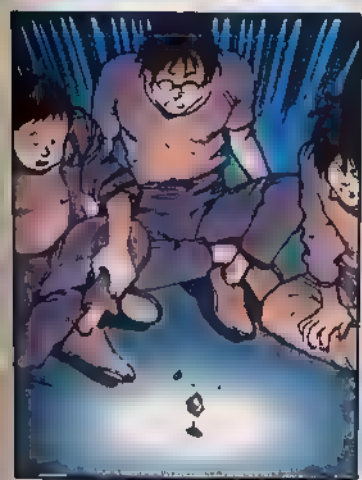
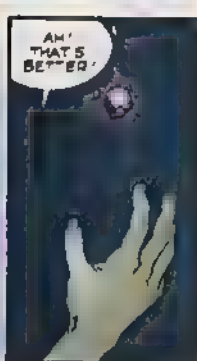
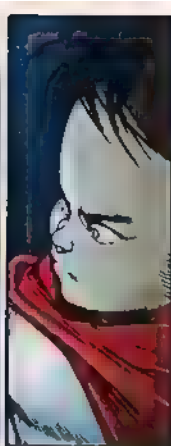
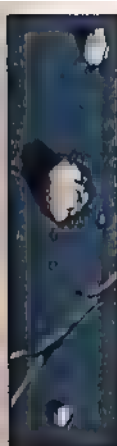


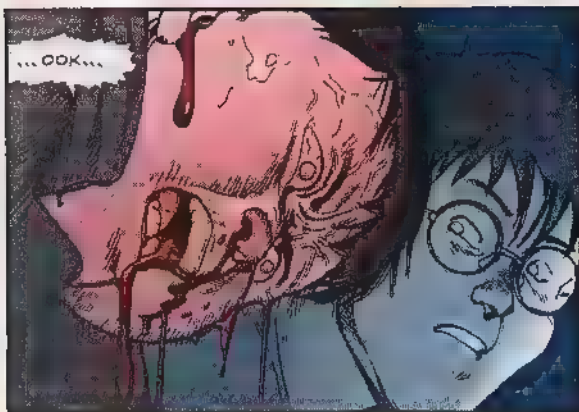
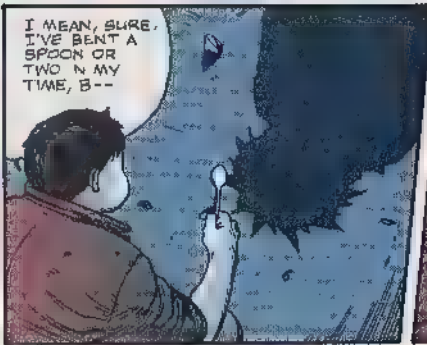


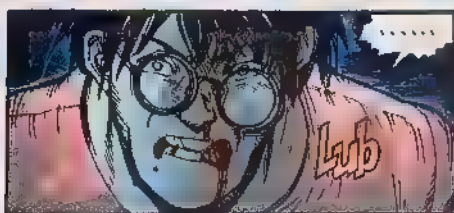
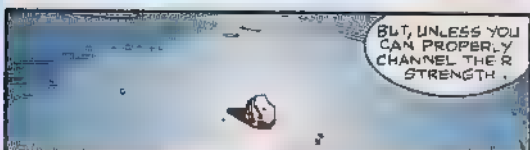
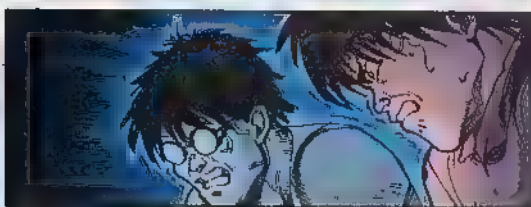
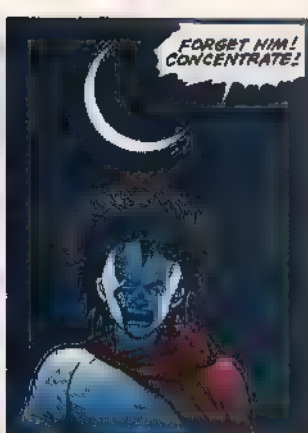
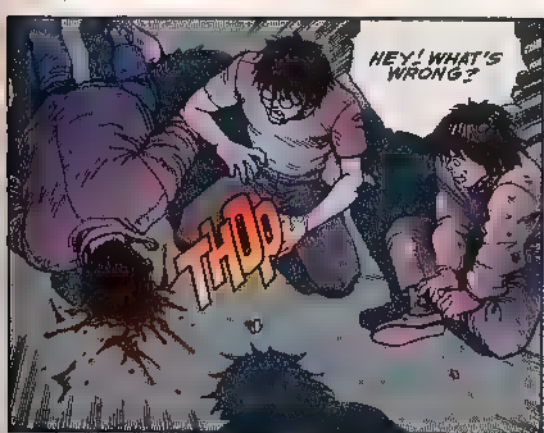


WHAT'S WRONG
WITH YOU?
SWALLOW THEM!
NOW!









HELP MEEE!

OHH!

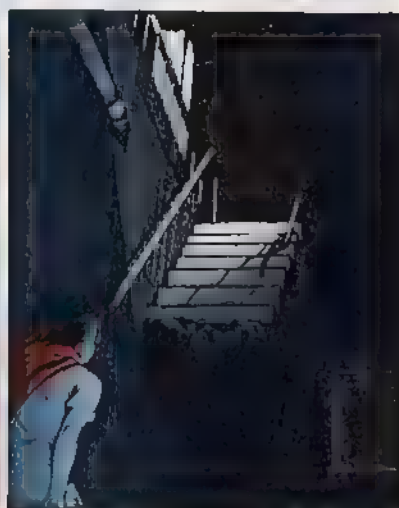
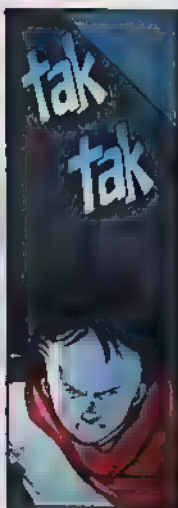
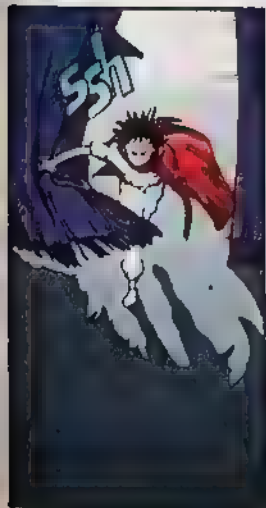
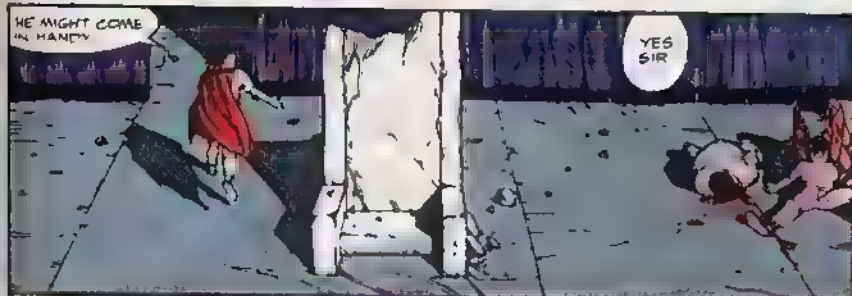
AAIEE!

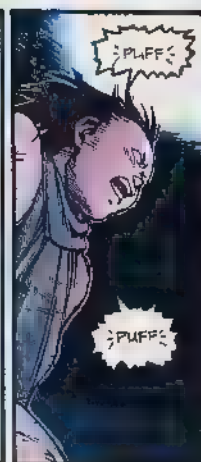
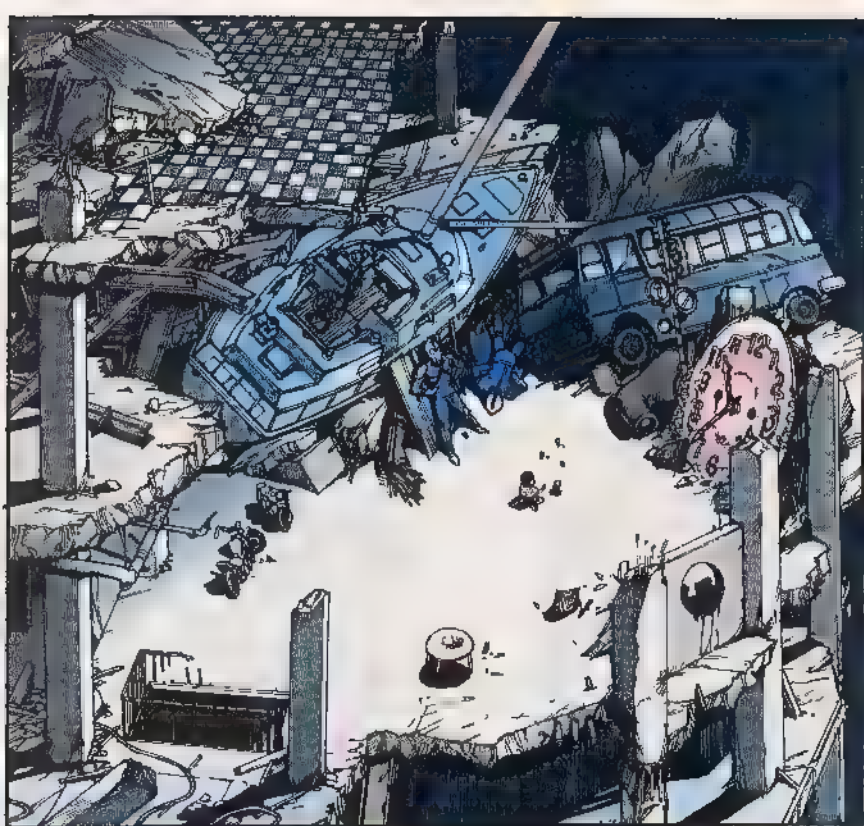
dop

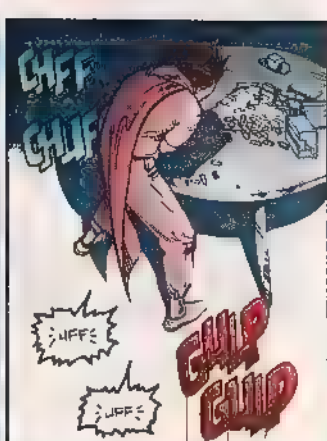
KLT

HOW
ARE THEY?
EITHER ONE
ALIVE?

THIS
ONE'S DEAD,
BUT ..







NEXT ISSUE: **AMID THE RUINS**

THE MAKING OF AKIRA THE EPIC COMIC PART IV—WORKING ON AKIRA AT EPIC

Over the past few months, we've examined the art, coloring, and scripting of the Epic version of **Akira**. These three elements are combined by the staff at the Epic editorial offices to form each issue of **Akira**. In our fourth and final article on **The Making of Akira**, we will explain the role of editorial, as well as the duties of the staff involved.

Editor Margaret Clark and Assistant Editor Marie Javins are in charge of producing **Akira** for Epic. They traffic the various elements, create mechanical representations of the final product, make necessary script or art corrections, and design covers and text pages.

The most apparent role of editorial is in trafficking. Tokyo's Kodansha Ltd sends the original "mirror" proofs, as well as the script translation, to Epic. Epic in turn sends the script to Jo Duffy, who then "westernizes" the script and returns the new version to Epic. The editors then send the script to Kodansha for approval. Upon approval, the script is sent to Michael Higgins,



Assistant Editor Marie Javins searching for cover images for **Akira** #20

Graphic artist Steve Alexandrov pasting the word balloons onto mirror proofs of Katsuhiko Otsuka's artwork



who letters the word balloons and returns the lettering to Epic. The "mirror" proofs and the lettering is given to the Marvel "Bulpen", where graphic artists diligently paste the words down onto the art, and return the proofs to Margaret Clark. She carefully checks the pasted-up proofs, and makes necessary corrections.

The Epic intern then photocopies the proofs, and copies are again mailed to Kodansha for approval. Ms. Yuka Ando sends her comments, and the proofs are put back into the Bulpen for the necessary corrections.

Simultaneously, Margaret Clark and Marie Javins work on other aspects of the book. They choose scenes from each issue for the cover and back cover, as well as the frontispiece and text pages, and have photostats made of the chosen scenes. The artwork is then sent to Steve Oliff and Olyoptics for coloring, while the stats are pasted down onto mechanicals and marked that they are "For Position Only." This indicates to the printer that the mechanicals are only a representation, and the actual art is to be shot separately from the cover. The Epic staff also chooses the colors for the cover. Clark says that she attempts to choose colors that look attractive when put next to each other, since in Japan, the Epic **Akira's** are sold in boxed sets of three.

Margaret Clark writes the teaser for the back cover, and edits the "What Has Gone Before" summary, while her assistant works on the text pages that appear at the end of **Akira**. Together they spec the type for the three text items as well as the indicia, credits, price and cover information. They also spec type for any signs that appear within the artwork for the issue, and for the computer-like speech of the caretaker robots.

After the type is generated, it is given back to the Bullpen along with the cover mechanical and interior art pages for paste-up. The proofs and mechanicals are sent to the printer, as are Steve Oliff's color-coding disks. The Epic staff waits for the return of chromalins, as detailed in the last article.

After the chromalins are marked-up and returned to the separator, the separator makes the detailed corrections and, as discussed last month, the printer pulls "blues" on the book. The blues are also marked-up or given the go ahead, and **Akira** is printed.

The production of a single issue of **Akira** is complete. But the work on the issue will continue, with the Epic staff watching shipping dates and tracking the printing of the issue. Copies of the printed issue must later be tracked down, and mailed to all of the parties involved in its publishing. Finally, the issue is finished, and the next issue is well underway.

AKIRA: the movie AN UPDATE

The English-language version of the animated film **AKIRA** will play in the following cities during the month of February:

SANTA CRUZ, CA
SASH MILL CINEMA
February 15-21
YELLOW SPRINGS, OH
LITTLE ART THEATER
February 18-20
SALT LAKE CITY, UT
CINEMA IN YOUR FACE
March 23-31
HONOLULU, HI
ACADEMY THEATER
April 20-21

Also, look for **AKIRA** in the following theaters during the month of March:

CHICAGO, IL: MUSIC BOX THEATER
CINCINNATI, OH: MOVIES REPERTORY CINEMA
LOUISVILLE, KY: VOGUE THEATER
AUSTIN, TX: DOBIE THEATER

KATSUHIRO OTOMO

writer • illustrator

YASUMITSU SUETAKE

chief assistant to Mr. Otomo

MAKOTO SHIOSAKI

SATOSHI TAKABATAKE

assistant to Mr. Otomo

HIROSHI HIRATA

designer • AKI HARA illustration

AKIRA SAITO

designer • Kodansha edition

Kodansha Ltd

YOKO UMEZAWA

translation

KOICHI YURI

HISATAKA NISHITANI

editor • Kodansha edition

YUKA ANDO

editorial department • Tokyo

NORIYUKI OKAZAKI

marketing editor • New York

Ed. Comics

JO DUFFY

editorial department

STEVE OLIFF

with the

OLYOPTICS COMPUTER CREW

artists

MICHAEL HIGGINS

editor

EDWARD LAZELLARI

editor

MARIE JAVINS

assistant editor

MARGARET CLARK

editor

CARL POTTS

executive editor

The waters have receded from the city of Neo-Tokyo revealing the wounds below. Once gleaming skyscrapers lean at dizzying angles, their jagged, pitted facades gaping stupidly at the sky. In the canyons of these buildings, surrounded by their rubble, huddle the cold, the hungry, the hurt, the dying—and the countless dead. For the dazed people left in Neo-Tokyo, it is a daily struggle just to survive. But there are a few who are trying to do more than just survive. There is the gentle lady Mikayo who has thrown open her temple doors to those who seek refuge. And in the west there's talk of a god-like figure who tends to the hungry and has been seen healing the injured—the Emperor Akira.

KATSURINO OTOMO'S

AKIRA



This scan produced by:

X-FUTURE

I love um

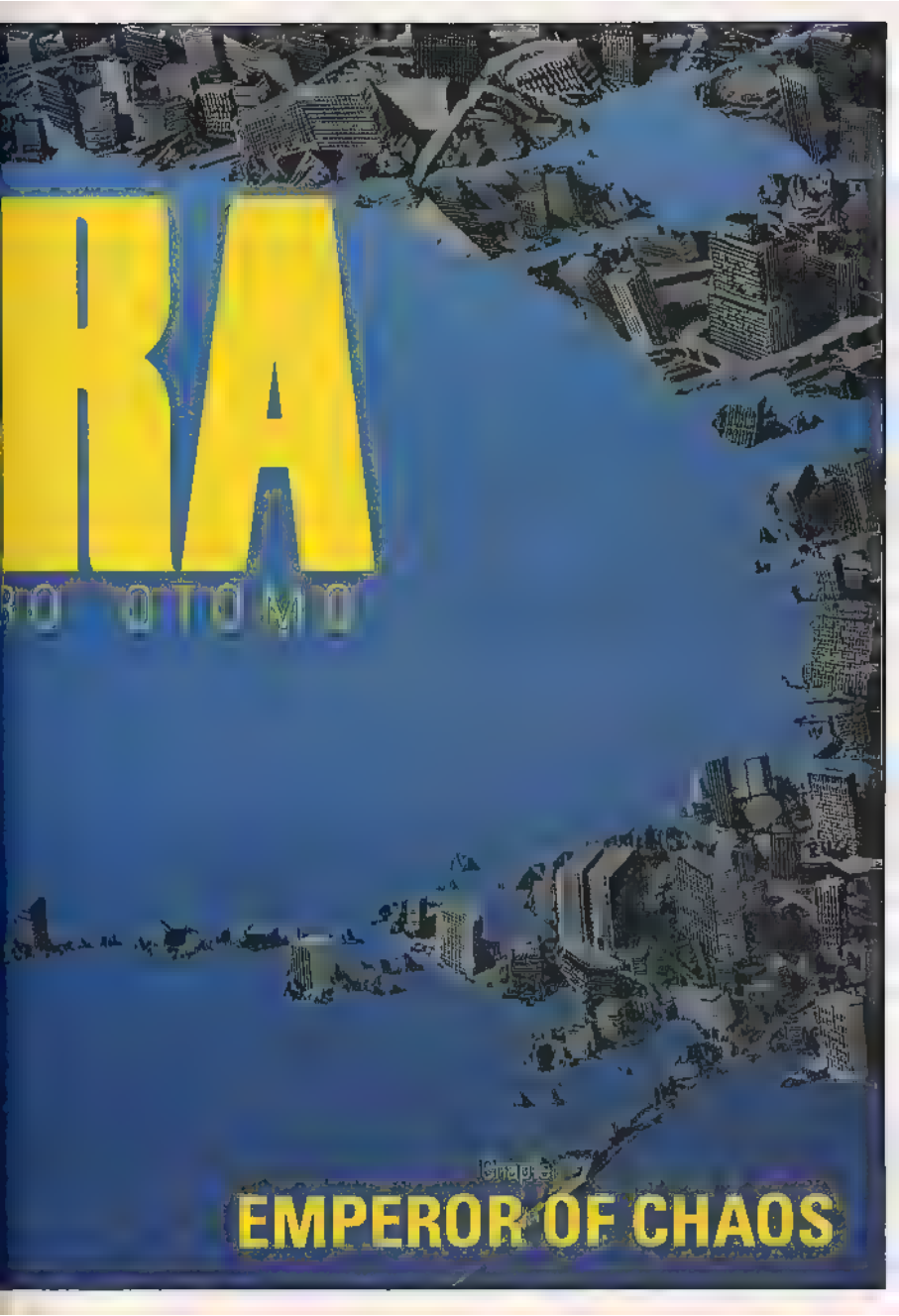
I buy um

I preserve um

An aerial photograph of a city, likely Tokyo, with a large, irregularly shaped blue area in the center. The blue area has a textured, slightly grainy appearance. The city buildings are visible around the edges of the blue area, and some smaller islands or landmasses are visible in the lower right. The overall color palette is dominated by the blue of the central area and the grey/brown of the city buildings.

AKI

BY KATSUHI

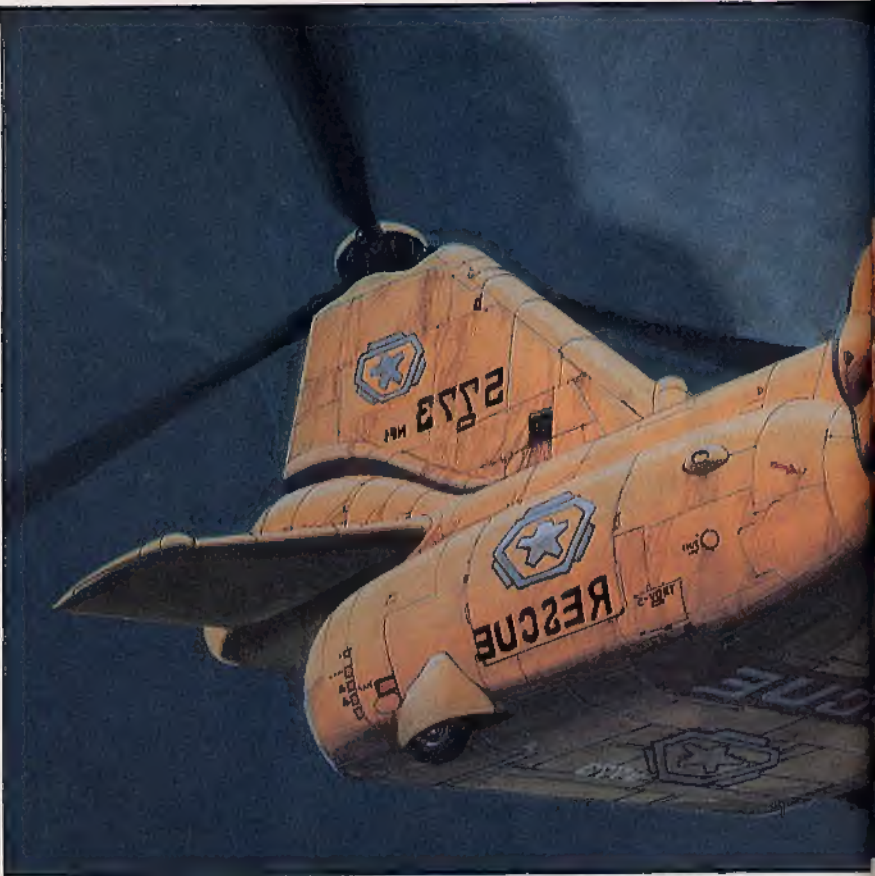
An aerial photograph of a city, likely New York City, showing a dense cluster of skyscrapers. A large, bright blue area covers the upper and central portions of the image, suggesting a sky or a digital overlay. On the left side, the letters 'RA' are prominently displayed in a large, bold, yellow font with a black outline. Below the 'RA', the word 'OTTO' is visible in a smaller, yellow, stylized font with a black outline.

RA

OTTO

Chapter 3

EMPEROR OF CHAOS



WE'RE
JUST ABOUT
THERE
... I
CAN
ALMOST
MAKE
OUT--



